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One of the greatest merits of the museum is the opportunity it affords for a study of Italic ceramics. Each excavation has produced an abundance of vases or fragments, of local manufacture or imported, ranging from rough handmade sherds of the Neolithic age, through the earliest incised and painted wares, the urns of the Pianello terramare, the local black ware, the imported painted fabrics from the Puglie, to the *Kleinmeister* and red-figured vases from the Belmonte and Filottrano necropolises. No study of the subject as a whole has yet been made, although there are articles in the *Bollettino di Paleontologia Italiana* and in the *Notizie degli Scavi*, an account of the earliest types in Eric Peet in *The Stone and Bronze Ages in Italy and Sicily* (Oxford, 1909), etc. One of the most useful discussions is that of Mariani, *Monumenti Antichi dei Lincei* (1901), in the description of the finds at Aufidena.

It must not be forgotten that many of the finest objects from this region have now found a home in other museums; the bronze statuette of a boy with a pig on his shoulder (G. Richter, *Greek, Etruscan and Roman Bronzes in the Metropolitan Museum*, No. 63); the fine situla from Offida, British Museum, No. 650; the Idolino in Florence; the oinochoe with zones of animals in Karlsruhe; the wreath of gold laurel leaves in the Etruscan Museum of the Vatican.

Nevertheless, what still remains in its native region is sufficient to provide boundless interest and information and will astonish those who have not realized the richness and variety of the early civilization of Italy.

E. DOUGLAS VAN BUREN

ROME

Index Verborum Quae in Senecae Fabulis necnon in Octavia Praetexta reperiuntur. A GVLIELMO ABBOTT OLDFATHER, ARTHVRO STANLEY PEASE, HOWARDO VERNON CANTER CONFECTUS. Apud Universitatem Illinoiensem, MDCCCCXVIII. University of Illinois Studies in Language and Literature, Vol. IV, Nos. 2-4.

An entering Freshman once asked me, "Who wrote Ovid?" Somewhat similar is the question, debated for centuries, whether the ten tragedies were written "by Seneca or by another man of the same name." The compilers of this *Index* find their material "in Senecae fabulis necnon in Octavia praetexta." In this they accept the conventional view, and in so doing they doubtless are quite safe; though the nonsenecanity of the Octavia never has been proved—nor disproved—conclusively, and probably never can be.

Aside from its intrinsic importance, the special significance of this work lies in the evidence it gives of the growing interest in these remains of the Latin Tragedy. A quarter of a century ago little attention was given them;

most students and not a few instructors hardly knew of their existence. To appreciate the change one has merely to glance over the bibliography which fills seven large pages of the Praefatio to this *Index*, embracing only publications which have appeared since 1901—text, annotated editions, translations, reviews, articles, etc. Many of these are in English—over twenty published in America and half as many more in England—more are in German, others in Latin, French, Italian, and other languages.

Planned originally as a concordance to be made by combining concordances to the several plays, this work finally developed in the making into an *Index Verborum* containing all the readings of the Peiper-Richter text of 1902 and also such variants as have reasonably good grounding in manuscript authority or *coniecturis eruditorum*. In a word, it is intended to identify and locate in the text any word which the student is likely to meet in using any edition of the tragedies. Under nouns, adjectives, and verbs, moreover, the inflected forms are listed and even the genders of identical adjective forms are distinguished: e.g., the occurrences of *novi* masculine are given in one group, those of *novi* neuter in another. *Et* with force of *etiam* has a separate paragraph following the examples of the commoner usage. In arrangement the inflectional forms of each word follow the order, familiar to students, of the school grammars, though in the case of verbs the passive of a given tense immediately follows the active: *amo, amas, amat*, etc., *amor*, etc. Such words as *esse, tui, velle*, are not listed separately but in their proper order under *sum, fero, volo*; the user of this *Index* is supposed to know his inflections.

Words of like spelling but different quantity are carefully distinguished (e.g., *indīco, indīco*), and even when but one of such a pair occurs the quantity of the distinguishing syllable is marked (e.g., *concīdo*, though *concīdo* is not met). It might have been well to extend this principle to cover such cases as *māla, mālum, mālus*, nouns whose spelling is identical with forms of the adjective *malus*.

One short paragraph may be quoted to illustrate the manner of treatment:

excipio excipis Pha 865; **excipit** HF 42, Tr 617, HO 520, [804 *E*]; **excipiunt** Pha 1129*bis* [semel *A*], Oe 8; **excipiam** HF 1289, HO 937; **excipiet** Pho 316; **excepit** A 408a, HO 804[**excipit** *E*]; **excipiam** M 284; **excipias** Oe 805; **excipiat** Tr 700[**accipiat** *E* **aspiciat** LEO]; **exciperem** Oe 298[**excuterem** *A*]; **excipe** HF 361, Tr 502, 800, Pho 406, A 232, Th 80, Oc 75; [**excipite** HO 1335 *A*]; **excipiens** (*m.*) Tr 10, HO 1384 [**excutiens** *E*]; **exceptus** Th 144, [HO 1806 *E*]; **excepto** (*m.ab.*) Pha 873.

Evidence appears throughout of the utmost painstaking. Unfortunately, however, there are many homographs in Latin as in English (cf. our *mean*, which may be noun, adjective, or verb), and in dealing with these there is great danger of confusion. A dip here and there into the sea of references has brought to light several errors, revealed in some cases by the meter, in others by comparison with co-ordinate words.

abit Tr 460, Pha 728, HO 1616, is not present but perfect.

cecidit HF 896 is listed under both *cado* and *caedo*, the latter correct.

fugit Pha 736, 1151, 1173, HO 199, is not present but perfect.

manibus HF 1255 is not from *manes* but from *manus*.

metatur Th 462 is not subjunctive of *meto*⁽³⁾, but passive indicative of *mēto*⁽¹⁾. In Pha 506 the same form is active in sense (deponent).

movere HF 1274 is passive imperative as given, but is infinitive in M 693.

occidit Tr 751, M 886, may be present, but better perfect.

pendet Tr 952 is not future of *pendo* but present of *pendeo*.

perit HF 49 is not present but perfect; so best in Oe 1025; but in HF 1023 it is present, not perfect.

petit, Oc 422, 519, is not present but perfect.

placet Tr 638 is not from *placeo* but from *plāco*.

solvit, Oc 116, is not present but perfect.

venit Th 878, Oc 273, is not present but perfect.

videre M 330 is not infinitive but perfect indicative.

Wrong verse numbers are *fugit* Oe 754 (755), *libere* Tr 366 (336).

But what are these among so many? The whole number of references cannot be far short of 100,000.

Students of the tragedies will find this *Index* a very valuable aid, especially in view of the fact that our lexicons fall so far short of doing them justice. The classical faculty of Illinois University is to be congratulated on the successful completion of a task which involved enormous labor and most careful discrimination. It is to be hoped that the compilers will be able to fulfil the promise with which their *Praefatio* closes: *Alia studia de Senecae tragici dictione tropis stilo mox, ut speramus, in lucem edemus*.

H. M. KINGERY

A Handbook of Greek Vase-Painting. By M. A. B. HERFORD.

Manchester, England: The University Press (Longmans, Green & Co.). Pp. 125. Illustrated. 9s. 6d.

This book attempts to supply a real need. The standard treatise in English on the whole subject is Mr. W. B. Walters' *History of Ancient Pottery*, in two considerable volumes. Published about the same time as our volume are two other books which bring the subject up to date in the field of greatest interest. These are *Attic Red-Figured Vases in American Museums*, by Mr. J. D. Beasley, of Christ Church, Oxford, and *A Handbook of Attic Red-Figured Vases*, Vol. I, by Dr. J. C. Hoppin, of Bryn Mawr. The former is more